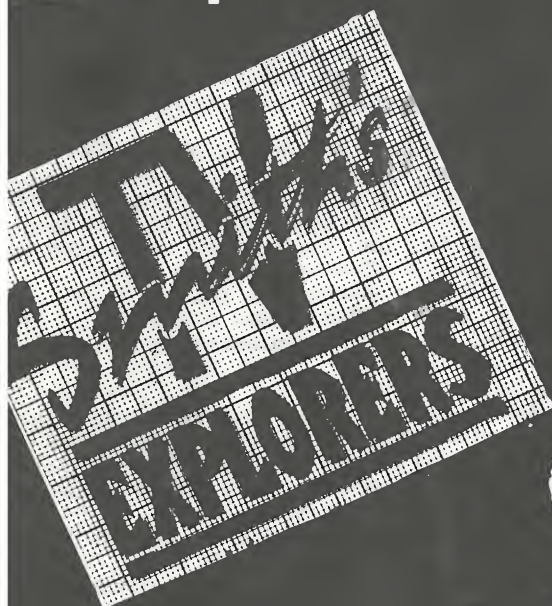


# GRINDING HALT

No: 12

30p



MARTIAN DANCE

Free

SUB-~~A~~ctive  
FLEXI

GIG GUIDE

VICK  
SQUAD



Well, here it is, at last, the promised flexi disc. That's all I'm going to say about that 'cos Eddie will be saying more than enough later on. In this issue we have only three interviews 'cos of the reduced size, but three very good ones, with TV Smith leading the way, with Martian Dance, and Vice Squad following.

You may have noticed from the last issue that we have, at last, acquired a camera. You may have also noticed that most of the pictures weren't particularly good! Well, we are only beginners after all, so hopefully we've improved in this issue, and will continue to do so in the next few. Before I forget, please tell all your mates to buy this 'cos we've had twice our normal amount printed and if we don't sell them then We'll be in trouble. ie. we won't have any money for the next issue ('though that's probably a pretty good reason for not buying this one!) However should this one go well, then you can expect another flexi disc, possibly in number 14, and once again we'll be sticking to the local talent.

Finally a word about the next issue - after the dismal failure of my attempt to get a decent interview from Altered Images (see gig review) we might be tempted to try again, and we'll also be trying for the Jam. Besides that, as usual, we haven't got a clue what will be in it. Bye for now. Love and kisses. STAY FREE.

*Captain Callous*

Our address is:

GRINDING HALT FANZINE,  
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Reading,  
Berkshire.

#### BACK ISSUES

GH 1 - 8 SOLD OUT.

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GH 9 - Fall, Discharge, Piranhas, Gary Glitter,  
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GH 11 - Damned, Anti Pasti, Brian James,  
Department S, The Cure. 30p

Postage - 15p for one fanzine + 5p for each additional fanzine.

Written by: Captain Callous & Eddie Snide.

Printed at: RAP, 230 Spotland Rd., Rochdale.

Yes, it's the lost sketch drawn, especially for you, by Uncle Cappers of the Damned. If you bought the last issue you may remember it should have gone in there, but I lost it. Well, I've found it now!

REVLON TORTURES  
RABBITS



c. sensible  
47. BC.

(2.)



After the excellent 'Tomohawk Cruise' we felt that TV Smith's Explorers easily merited an interview, and although the follow up, 'the Servant' didn't quite match the magic of that wonderful debut, they seem to have many other great songs, and they're bloody good live to. I spoke to frontman, and ex-Adverts maestro, TV Smith.

GH: When you formed the Explorers did you have much trouble getting a recording contract?

TV: Yeah, extremely difficult, no-one was interested for a long time. The first thing we did was to raise enough money to record 'Tomohawk Cruise' ourselves, and then we gave it to Chiswick and asked them to distribute it for us. We weren't asking them to do much, just to get the record out.

GH: Why isn't the Servant on Chiswick?

TV: Well, because they were limited in what they were going to do for us. I mean, they weren't. ....we paid for the single ourselves and want someone to pay for us really, and to actually try and promote us. The best thing about Kaleidoscope is that they get things done really fast. 'The Servant' was out within weeks of signing, and we immediately started recording an album.

GH: What will be on the album?

TV: Well, we finished recording it last week. The songs on it are: 'The Servant', 'Have Fun', 'Walk Away', 'Last Words Of The Great Explorer', 'Perfect Life', and we're going to give away a free single with it as well.

GH: Will it be much the same style as the two singles?

TV: Well, I hope it will be another development. We recorded 'the Servant' at the beginning of the album session so it's sort of taken a bit further from that.

GH: Where did you meet the rest of the group?

TV: It all came about through strange ways really. When I started the band up I wanted to get Colin in, as it was a terrible shame seeing him not doing anything when Doctors Of Madness broke up. He was the first person I invited to join and he was keen. John Tower had played



with the Adverts for a couple of weeks, and he was a really good drummer, and he was messing around not doing much. And Eric was a friend of Tim Cross' who was in the band before, a sort of hangover from the Adverts and then we've had a couple of line up changes since then, people have gone their different ways.

GH: Have you musical influences changed since the Adverts?

TV: For me, on the songwriting side, it seems a fairly natural development. It's just that I wanted to treat it slightly differently - have it played well, and in a more, sort of, original way, which I needed better musicians to do 'cos the Adverts could only treat songs in a sort of one dimensional way, which was good for a while, but after a year or so all the possibilities are exhausted.

GH: How did the split affect you personally?

TV: It left me without any money for quite a long time! The Adverts stopped earning any money for the last year of their existence. They weren't really a respected group by the time they finished so it was very difficult for me to get another band together and get any kind of interest in it at all. I mean I had to take on a job for about a year working in a timber yard. It was really like starting from stage one again which was good in a way - there was a really creative atmosphere in which to start working again - it was an exciting, new environment to work in.

GH: Did the split surprise you, or was it obviously about to happen?

TV: Well, I saw things starting to break apart and I tried to keep it together, but after a while I was putting so much into it and getting so little out of it that it was bound to fall apart.

GH: Do you have any regrets about what you did with the Adverts?

TV: No, none at all. I mean I'm the Adverts biggest fan, I think! It's just that I don't like to see things going past their natural time. When something's past it's best you might as well just jack it in.

GH: Do you get many people calling for Adverts' songs at gigs?

TV: There is a small element, yeah, but they're not going to get 'em so I reckon it'll die out pretty soon. People don't know what to expect from a new band so they come and they hear what they know, it's only 'cos they don't know the new stuff yet. In a few months time I hope that will change.

GH: Are you happy with the way things are going at the moment?

TV: Yeah, as far as the band's concerned, I'm happy with all the gigs, and the recording we've been doing. I think I expected a bit more interest in the band by now to tell the truth, but maybe it's going to take longer than I had anticipated for people to get to haer about us.

GH: How much interest do you think there is in you at the moment?

TV: A bit, but not a lot.

GH: Which do you think is the best

of the two singles you have done so far?

TV: It's hard to say really. I think the album is the best thing I've ever done.

GH: Do you think most people come to see you more on the strength of what you did with the Adverts, and expect to see the Adverts, rather than coming to see TV Smith's Explorers?

TV: No, I don't think many people are coming expecting to see the Adverts, but obviously a fair amount of people are coming wanting to see how the Adverts' type of thing has developed and that's what we're giving them really. I mean, I'm still the same person so there is a connection.

GH: Do you find yourself overshadowed by your past?

TV: To a certain extent it may seem like that becuse

we haven't done much, just the two singles, which isn't a lot to judge a band on, whereas the album will tell you more, whereas the Adverts did two albums and God know how many singles.

GH: At the moment you're being pushed as "TV Smith (ex-Adverts)". Would you rather that weren't necessary?

TV: I don't really care, I mean it's only a name isn't it? Quite honestly I'd like to be promoted as anything that will get as many people to gigs as possible so that they can judge for themselves. Names don't mean anything to me

GH: How are you getting on with Kaleidocope? Will the album be with them?

TV: Yeah it will. It's quite a small outfit, but it's closely connected with CBS so we get the advantages of an independant company but at the same time we've got the distribution of a large company which is great.

GH: Do you think that's the ideal position to be in then?

TV: It is for me, it's exactly what I want.

GH: Have your attitudes and ideal changed much over the last few years? I mean, you're not a punk anymore are you?

TV: Well, who assumed I was a punk in the first place, it's just a word. Punk was a reaction to things and things are different now, but I'm still reacting, but not to the same things, and they're not the same reactions.

GH: Would you agree that the Adverts' music went drastically downhill after the first LP?

TV: Partly, yes. 'Cast of Thousands' is a very badly thought up album, but I think there are some very good moments on it...it has its good points.

GH: Have you been disappointed with the turnout at gigs so far? You seemed pretty pissed off with the audience last time I saw you...

TV: Yeah, well it's disappointing when only, say, 40 or 50 people turn up, but that's not the idea the idea is to have fun and a good time, and fifty people were standing around like a load of dummies!

# TV Smith's

## EXPLORERS





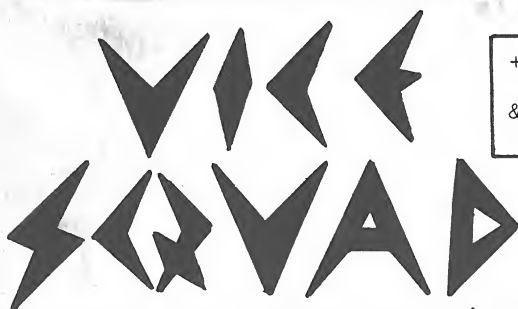
# altered images

LIVE AT MANCHESTER POLY

+ BEE VAMP

Bee Vamp got one of the worst reactions I've ever seen a support band get. Normally the audience will go to the bar and just stand there motionless, staring at the group. Bee Vamp, however, were booed at and gobbled at all through their set. They started off quite promisingly with an instrumental which began with a long drum solo, but after that it was just a hopeless, confused mess, and although I never saw most of the set, for I too was persuaded to take refuge in the bar I could still hear it and it sounded bloody awful.

To make matters worse we had a long wait for Altered Images, but once they came on the rest of the evening was quickly forgotten as we all settled down to enjoy another typically fine set by a group that are rapidly becoming one of my favourites. As usual Claire was the star of the show as her body jumped and swayed around the stage, whilst the rest of the band provided a tight backing. All the faves were there - 'Insects', 'A Days Wait', 'Sentimental' (one of the best) and 'Dead Pop Stars' was saved for the one and only encore (it could easily have been more but they were running too late). Altered Images just seem to get better and better every time I see them. I did an interview with the band afterwards, but it was so bad I won't both to reproduce it. One or two points of interest though: the band have recorded an album, called 'Happy Birthday', to be released sometime in the summer, and to be preceded by a single, which will be the title track from the album. <<<



+ VARICOSE VEINS  
& SURGICAL  
SUPPORTS

LIVE AT THE  
MAYFLOWER  
MANCHESTER

When I last reviewed the Varicose Veins I wasn't too complimentary, but now, after seeing them two more times today (there was a matinee as well) I can now confirm that my suspicions were well founded. They were hampered by the fact that they'd sacked their drummer only the night before, but that didn't conceal the fact that they haven't got one vaguely good song, and on both occasions their set disintegrated into absolute chaos. It was just a hopeless mess!

The Surgical Supports played in the evening only and did well to pick up the pieces left behind by the Veins. Their tubby bass player stormed around the stage as they pelted the audience with a non stop barrage of noise. This was more like it!

Vice Squad were, however, headlining, and deservedly so. 'Last Rockers' is a brilliant single and should have gone to No. 1, but never mind. There were quite long pauses inbetween most songs, which might suggest that they haven't quite got it truly together yet, but they had no trouble getting the audience moving down the front. The sound was solid and loud as they stormed through an excellent set. 'Resurrection' opened the show, which was closed by a repeat of 'Last Rockers' for the third encore. It's a pity they don't seem to play many gigs 'cos there's definitely an audience out there waiting. It's up to them now to go get 'em! <<<

# theatre of hate

LIVE AT CITY OF LONDON POLY AND  
MANCHESTER POLY

I can't remember the name of the support bands at either venue. Neither, though, were particularly good. At London they were bloody awful, and although at Manchester my first reaction was favourable, after a while it got very boring as the group showed little variation in their Duran Duran (well maybe that is a little harsh!) style pop music.

The City Of London Poly must rank as one of the worst London venues I've ever been to - long and thin, which made it difficult to get to the front and a very low stage, which meant you couldn't see unless you were at the front! (or you had a good perch, as I did) T.O.H. coped with the conditions admirably though I must admit, after all Eddie's rave reviews I was a bit disappointed. At M/C however things were much better, with far better conditions all round. Eddie's revelations were at last proved correct as the band started their assault on a small, but enthusiastic audience. A lot of new numbers were presented, all sounding good, but I'll reserve judgement until I've heard them properly. With the absence of their guitar player, Kirk took up the role himself for a few numbers, whilst for the other, there was no guitar at all, and, strangely, it wasn't missed, as the dominant, lethal sax more than compensated. Theatre of Hate seem to have come out of the upheaval of losing their guitarist just before this tour, without problems. The only thing that bewilders me is that their audiences seem to be pitifully small. T.O.H. are easily good enough to fill both these venues, so next time go, and don't make the same mistake twice. <<<



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MAGAZINE - About Weather (Virgin). Elton John keyboards and Devoto trying to be Bowie make this a catchy but untypical and disappointing legacy. I will miss Magazine.

PRE-SET - So Supersticious/Better Day (Airplay). Beaty funky ska, a bit wimpy but definetely worth a spin.

PRESSURE STOPS - Crash Wanderer (Airplay). Lola rip off, a bit jerky, not good.

RED BEAT - Survival (Manic Machine). Thumpy, punchy drumming, sneering vocals. Excellent second single, chorus a bit like 'The Wait' by K. Joke. Stunning.

DELTA 5 - Shadow (Pre). Silly horn section make it disappointing but still a good toon.

OUT ON BLUE SIX - Party Mood (Hungry Rooms). Excellent, fast, punchy, emotional song, great (female) vocals. Recommended.

ARTERY - Cars In Motion/Life and Death (Aardvark). Another brilliant record. Fall and Joy Division influences evident, drags a bit but has a strange hypnotic effect in its repetition.

EXTRAVERTS - Speed. With Nigel Martin out of nick this fast and raucous local group are back in style - more musical than before perhaps but a must for punks.

VICE SQUAD - Resurrection EP (Riot City). Faster, but not as appealing as the excellent 'Last Rockers'.

PROFESSIONALS - Join The Professionals (Virgin). Although I like the Professionals sound, I wish they'd vary it a bit more. Great beat and catchy chorus as expected

DIG DIG DIG - 3 track ep (No Cure). Choppy guitar, quirky catchy toons, clear but aggressive singing.

BETWEEN PICTURES - Birthday Card (Applause). Disco drums and incredibly solid and intricate bass which worms its way into your head. Much better than the last one. Alison's vocals sound like a subdued Toyah (sorry!) and 'Down At The Factory' on the flip is equally good. Absolutely marvelous!

CRAMPS - Googoomuck (I.R.S.) Too slow and not so hauntingly intense as 'Human Fly' etc. On the slippery slope - shame.

HAZARDS IN THE HOME (Pop Records International). Three trax by Shrinking Men and two by the Beevers (same people). Not my favourite local group, but I'm pleasantly surprised by this. I always knew 'Zambezi Mission' was one of the best, here it sounds a lot slower and more haunting and T.S.B. by the Beevers is good too. I still find it difficult to take them seriously, perhaps you're not supposed to. Wqrth a listen - make your own mind up.

RAMONES - We W nt The Airwaves (Sire). Ramones back on form at last. A bit poppy but distinctive, very similar to 'I'm Affected' on 'End Of The Century'.

PASSIONS - Skin Deep (Polydor). Most disappointing after 'German Film Star', no more than avergae for the Passions.

DEPARTMENT S - Going Left Right (Stiff). Funkier than 'Is Vic There?' and just as good in its own way. A faster, smoother Joy Division.

WIRE - Our Swimmer (Rough Trade). Standard Wire, not outstanding but nice to have something new after all this time ('Map Reference', their last 45 (?) came out in '79).

BAUHAUS - The Passion Of Lovers (Beggars Banquet). Unmistakeably Bauhaus and unmistakeably and indescribably brilliant.

EPILEPTICS - 1970s EP. Posthumuou (eh?) release, I don't know how long it's been around, but I've just got it and I think it's great - fast and furious thrash, but still musical, all the good points of Discharge without the sheer noise and tunelessness and repetition.

ATTEMPTED MOUSTACHE - Superman (Skeleton). Sounds very rushed as if they're trying to get it over with as soon as possible and in the rush I think it looses a lot of its appeal. Prefer the b-side, the slower, far more effective 'No Way Out'.

THE MISUNDERSTOOD - Children of the Sun (Cherry Red). A ~~xxx~~release by a band that were origiinally around in the '60s. An American group ahead of their time (it says here), and thankfully that is true as this could have been recorded yesterday. Forceful, attacking guiatars, swirling and flowing. A good single, worth keeping an eye out for. B- side has a further two tracks on it, again from the '60s, though not as good, and slightly more "old fashioned".

# MARTIAN DANCE

I saw Martian Dance early this year, and was most impressed by their live performance. The excellence of their debut single, 'The Situation' confirmed my impression and thus I found myself talking to bassist Danny, vocalist Jerry and Duncan, the drummer (the missing member being guitarist Kevin) in the cramped dressing room of the 100 Club before an excellent performance.

GH: When was the group formed?

MD: About two years ago. We just learned to play and started rehearsing together and just basically learning how to play the instruments and learning to sing.

GH: When did you do your first gig?

MD: At the Nightingale, a little pub in Woodgreen. It was the 15th of June, 1979, supporting Castarza (?).

GH: Where's the band based?

MD: Danny and Kev live in Edgware, Duncan lives in Woodgreen and Jerry lives in Waterloo.

GH: Do you think it's an advantage to live in London?

MD: Uh - yeah in some ways, you get a lot of gigs here, but in other ways, bands get attention if they get big enough to move here.

GH: Why did you decide to form a group in the first place?

MD: Trying to get rich ....or at least earn a few bob.

GH: How did you get the contract with EMI?

MD: 'Cos we're good.

GH: How long's the contract for?

MD: Oh, not long....five years!

GH: Did you have any other offers?

MD: Yeah, Polydor, Phonogram, Chrysalis - quite a lot!

GH: Are you happy with EMI?

MD: Not at the moment - they're a load of shit - not very anyway. They seemed to be alright at first....but hopefully time will heal the wounds - we bloody hope so 'cos we need the money.

GH: Do you know what the next single will be?

MD: Don't know yet, we haven't really decided. It may be 'Roses to Reno'. We've been doing a few demos in the EMI studios and we're just going to go on demoing songs and see how they all turn out with regards to a single.

GH: What about an album?

MD: Yeah, that's scheduled, at the moment, for about September.

GH: What are your musical influences?

MD: Various really, James Brown, Level 42 a new British funk band, James White and the Blacks, the Barundi drummers.

GH: Would you agree that you sound a lot like the Ants?

MD: No, not at all, I think a few people might say that, but they must have corks in their ears.

GH: Don't you think 'The Situation' sounds a lot like early Ants?

MD: Yeah, but that's just the way it was produced?

GH: Are you worried that EMI might try and push you as the alternative ants?

MD: No, not at all, well we hope not, we're doing it our own way. It was our choice as the single. Anyway Jerry's not good looking enough to be a pin up for the little girls. If EMI want to put out a certain track for a single and we don't want to, then we don't have to. It's in our contract that we don't have to, though I don't suppose that would

stop them from pressurising us, but it'll depend on whether we can resist them or not.

GH: What sort of press have you had so far?

MD: The first lot was really good then it stated going a bit bad and now it's really bad, really bad. Not that it bother us at all.

GH: What do you think of the music press?

MD: Not a lot on the whole. We've never met anyone from any of the papers that we could really get on with. We've had a couple of bits in Sounds, and ZigZag have done a bit. There's been a lot of fanzine interest though, I like fanzines.

GH: What do you write your songs about?

MD: Nothing in particular, there's no theme.

GH: Have you done much touring?

MD: No, we did one tour with the Antz and we've got another one which will be lined up soon.

GH: Would you like to tour in your own right, or will it be as a support band?

MD: Not on our own, we like to do it with other bands. It's a good way to get across to people who haven't heard of us outside London, if you haven't had a lot of exposure, it's a way of getting a lot of people to see you. If You're good it's like two steps up the ladder.

GH: Was it easy for you to get gigs at first?

MD: Not at all, our manager did it really. Obviously if you haven't had a lot of gigs it takes someone with a reputatoon to get you gigs.

GH: Have you got quite a good following now?

MD: Yeah, really good fans, they come to all the places we play outside London, like Liverpool, they come everywhere we play.

GH: How big is the following then?

MD: On the Ants' tour about thirty or forty people followed us everywhere.

They were, like, the regular ones.

GH: How well has 'The Situation' sold so far?

MD: Alright, not bad, about 15,000. It hasn't done very well outside London though, but it sold very well in London. Outside London there was a lack of promotion for it and with people not hearing us outside London obviously it didn't sell so well. 99.9% of sales were in London but we're doing another tour and with the next single coming out





# MARTIAN DANCE



that will change.  
GH: How pleased were you with 'The Situation'?  
MD: Not very, not now. We were at first. We've waited a long time before we did our first single and the second one will be a lot better 'cos we'll know what we're doing.

GH: How has the music changed since you first started?  
MD: Yeah, it's changed quite a lot, 'cos when we formed we were learning to play and writing songs and they were very elementary and simple and we got through about fifteen different songs before we even played.

GH: How serious are the lyrics?  
MD: They're not - I dunno, they're not very serious really. The earlier songs are more serious, other are more....not serious really, I mean it depends on what you term as being serious really. You couldn't really tell unless you sat down and read the lyrics you can't really tell from the music what's a serious song and what's not a serious song

GH: Is it still the same line up?  
MD: Yeah, it is.

GH: Do you want commercial success?  
MD: Yeah. That's a really difficult point - I don't want people to get the wrong idea. We want to be doing the music that we write and we enjoy writing, and get commercial success from that - not sort of like....what I'm trying to say is, I don't want us....I don't intend for us to change our style radically and be the next Bucks Fizz.

GH: What do you think of the music scene now?  
MD: Pretty bad really. I'm always asking people who I speak to if they've seen any good bands 'cos I like going to see new groups to see if I like them but I haven't seen anybody I like for ages. The only group I like going to see who are actually playing around the circuit are Bow Wow Wow. I'd like to see Heaven 17.

GH: What made you choose the name Martian Dance?  
MD: Well, I (Jerry) thought of the Ballroom to Mar - it's an old T Rex song, and the guitarist came up with Martian Dance and it just sort of stuck.

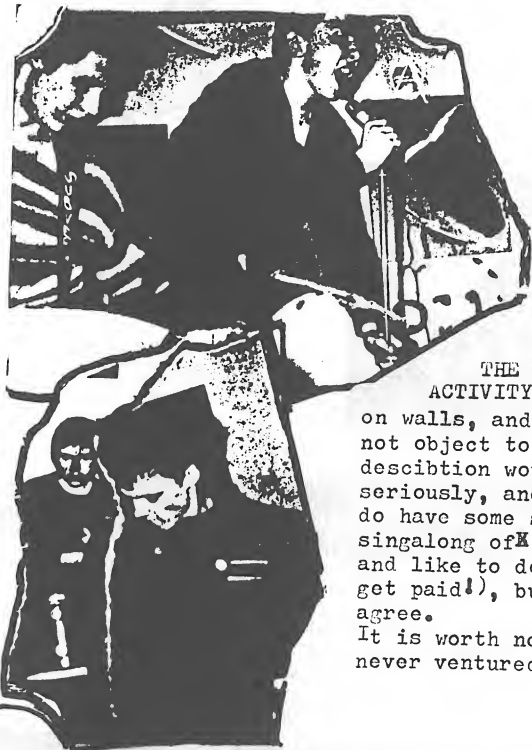
GH: You're not prepared to compromise....  
MD: Well, to a certain extent - to a certain extent you have to, but it's according to what you want to write as individuals and collectively as a group really. Our writing is commercial anyway. We write everything we do - there's no point in writing anything you don't really like just to be commercial - it's not worth it.

GH: Do you want to tour abroad?  
MD: Yeah, get some sun, on the beach, lovely. We may be going to Paris for three days later this year.

## QUICKSILVER

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# SUB-~~A~~ctive



THE NAME SUB ACTIVE IS ABBREVIATED FROM 'SUBVERSIVE ACTIVITY'. The name was shortened as it was too long to spray on walls, and too difficult to spell when pissed. Although we would not object to being described as a punk band, the most accurate description would be 'a political doss band'. We take what we do seriously, and many of our lyrics are heavily political (though we do have some silly ones - the extreme sexism of She, or the Oi singalong of ~~X~~ Batman). We feel very strongly about a lot of things and like to do gigs for causes (though this usually means we don't get paid!), but it is difficult to find any topic on which we all agree.

It is worth noting that although we claim to be serious, we have never ventured on stage with all of us sober.

The band was formed in 1979, when Andy Fenn of the Dead Dogs joined forces with Andy Shaw of the Unofficial Straps to form the nucleus of the band. Alex Wells was later added to the line up and they tried a series of vocalists before deciding on Steve Seal with whom they recorded their first demo early this year. Seal was later thrown out in favour of the less tuneful, but more manic and aggressive Eddie Snide.

This is our first record, and I'm sure you don't need us to tell you that it's a crock of shit. Still, it's free innit? This is due to lousy production, and we feel sure we can do better next time (honest guv., give us another chance!) These two songs are very serious; though we wouldn't blame you for laughing at the cock ups in the drumming and bass, the abysmal vocals and the nauseating lead-break and awful backing vocals (anything left?). The noise in the middle is supposed to be an explosion. It is in fact Eddie kicking an amp on reverb. It's sounds like waves and wind. Although not our best songs, they are fairly representative, 'though they usually sound better.

Gigs (and amps!) at present are in short supply. all offers gratefully received at the editorial address.

WE DON'T LIKE TALKING ABOUT US, MAKE YOUR OWN MIND UP.

FANX - Steve Lawless (roadie friend and beer money), Cally (flexi) and everyone who goes to see us....especially the women.



## "WE ARE ALL DISSIDENTS"





+ WASTED YOUTH      LIVE AT MANCHESTER POLY

It was roughly a year ago that I first saw Wasted Youth, at the Monday Club in good old Reading. In my review I made a few criticisms. For instance there was the pretentious American accents that seemed to annoy everyone, and they had four or five really bad songs included in their set which I suggested they should replace as soon as possible. Well they've dropped both the American accents and the bad songs from the set, and they're all the better for it. In fact they are now a really good outfit, though I doubt they will ever get any bigger than the cult status they seem to have now. Anyway Wasted Youth were a surprisingly good opener to what was a surprisingly good evening's entertainment.

I was sceptical about the Furs as well. I've never been that mad of they're records but they too proved to be an excellent live band. Lead singer, Butler Rep, reminded me of Johnny Rotten at times, with the way he hung on the microphone and glared at the audience, 'though, of course, the Furs' music could never be compared to the Sex Pistols! The rest of the band did little but play their instruments, but Butler strolled around the stage fully in command, and although he never exactly overworked himself, he still managed to be captivating. Anyway, the Furs won me over far more easily than I had expected them to (in fact I hadn't expected them to at all). It's not very often you get two such good sets in one night, so I can only say that tonight was quite exceptional! <.<.



## AU PAIRS

+ TARZAN 5  
LIVE AT MANCHESTER  
POLY

With a name like Tarzan 5 I wasn't too sure what to expect. As it was Tarzan 5 gave us an excellent and varied set. Their line up consists of the usual drum/guitar/bass, but with the occasional sax and two female vocalists. They have a guitar sound very similar to the Au Pairs. Some of the songs had heavy reggae overtones, whilst others were more straightforward rock songs, all, apparently excellent. I think they said they had a single coming out, but I can't remember what it was called - if you see it, BUY IT! (I will).

The Au Pairs were vital and energetic as usual. Jane (bass) preferred to remain in the background, content to just play her instrument, whilst Lesley and Paul bounced around the stage as if their lives depended on it. 'Dear John' opened the show during which most, if not all, of the debut LP was played. I must admit I had preferred their performance the last time I saw them, to this, but they were still exciting and captivating. Once again two great bands on the same night, making it a most worthwhile evening. <.<. ⑨

## THE UNDERTONES

+ TV21      LIVE AT EMPIRE THEATRE, LIVERPOOL

As the one and only single I know suggested TV21 were no more than a very average pop combo and were to prove no match to the Undertones. The sound was improved by the addition of sax on some songs, but they were fighting a losing battle. With weak songs, and little movement they were bound to fail, and fail they did.

The theatre was far from full, but those that were present managed to give the Undertones a rousing welcome, as they burst into their first number. Most of the songs played were from the last two LPs, with the first one poorly represented ('I Gotta Getta' being the only one played as far as I remember), and most of the singles were played as well. Dee alternates between guitar and keyboards (which worked very well) though the keyboards were used only on a couple of songs. Feargal, however, was the real star of the show and was a true entertainer, as he threw his body all over the stage, and he and Michael provided a few anecdotes inbetween songs. The first time I saw the 'Tones I thought they were bloody good, but this was even better. A stunning performance that left me feeling deflated, but happy, and I can't wait to catch them again next time around. Together with Spizz the 'Tones, as entertainers, are in a league of their own. <.<.



## STOCKHOLM MONSTERS

LIVE AT RAFTERS, MANCHESTER

Once the Furs had finished a few of us strolled up the road to Rafters to see local boys, the Stockholm Monsters. I've only seen them once before, when I said that "I'd never witnessed anything so awful". As far as I was concerned that was it - never again! However it turned out that that was their first ever gig and they've had a few line up changes since then (or so I'm told) and having met some of the group at the Furs' gig earlier I felt obliged to go along.

Tonight the Monsters were certainly a lot better than that first fateful gig. In fact I was favourably impressed by the group. They weren't very entertaining visually but they were a lot more together and there was none of the tedious changes of instruments after every song that there was the first time. One song sounded particularly good, though it's name escapes me just now. Anyway the Monsters (as they will no doubt be known as) were surprisingly good and I won't be so cautious about going to see them next time.

Before I finish I'll just mention the support bands. I got there just as Motivation finished their set so obviously I can't comment on them. However I did see Beach Red (I think that's their name) who played a very short set, but they too were impressive. The best description I can think of is a cross between New Order & A Certain Ratio <.<.



# RUTS DC

**ANIMAL NOW**

\*\*\* $\frac{1}{2}$ \*\*\*\*

After being very impressed by their live performances, when Ruts DC released their debut album I had no hesitation in splashing out, but, as it turns out, I was very much deceived by the excellent gig I attended. They're all good tunes, but far from the brilliance of their work with Malcolm. Though the vocals hardly seemed to suffer playing live, on record the vocals do seem vastly inferior and weak on many of the songs. Take the opener, 'Mirror Smashed' for instance. A good song, but the vocals are weak, and the same can be said for 'Dangerous Minds', the next number. The best track is undoubtedly the single, 'Different View', which I really like, and was another reason for me buying the LP, but most of the others don't match up.

Side one is the better side, with 'Slow Down' and 'Despondency', plus the three tracks already mentioned, making up the side. 'Slow Down' is one of the best, with a whirling feel to it, but still the vocals let it down. 'Despondency' is slow and ponderous - the worst track so far.

Four more tracks follow on side two - two straightforward rockers, a reggae number, and another that comes very close to rockabilly, making it a varied, but nevertheless bland, side. We'll take them as they come: 'No Time To Kill' is one of the two more typical songs and is a poor standard setter for this side. 'Fools' is the reggae song and is overlong at 6.35 minutes. It starts with acoustic guitar and is perhaps the only song on which the vocals are really suited, even if it lacks the aggression of the magical 'Jah War'. 'Walk Or Run' is next. Well, if you like that sort of thing.....'Parasites' starts slowly, but eventually turns into the best on this side.

Overall, very disappointing.

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## SKELETON RECORDS

We were recently given a small batch of records by Skeleton Records, of Birkenhead, Merseyside, and whilst most are a bit dated by now, we felt we ought to review them anyway, as the compilation album, especially, is a very worthwhile project.....

### A TRIP TO THE DENTIST \*\*\*

As I've left myself very little room for this review I can't go through every track individually so I shall just mention the better tracks and leave the rest to your imagination. First of all I'd better point out one very commendable statistic about this LP - it retails for a mere £1.99 and there are 15 tracks in all by 11 different bands. One of the best tracks is the opener 'Doctor' by the Geisha Girls. A forceful, powerful toon that improves with each listen. 'I'm Not A Fighter' by Afraid of Mice is equally good, whilst 'No Way Out' by Attempted Moustache is slower and a bit repetitive, but still good. In fact the whole of side one is very good which is unusual for a compilation album of this kind. Even the silly, but effective 'Myself and My Heroes' by the Luminous Boys eventually wins you over.

Side two doesn't quite live up to the promise of the first side but there are still some good tracks - 'Little Arthurs' by the Zorkie Twins for example, together with some disappointing ones - 'When the Music's Over' by the Windows being a prime example. Overall though this is a good record, an excellent idea, and an essential buy for only £1.99.

P.S. Don't be put off by the cover! << 10

# AU PAIRS

At last the debut LP from the Au Pairs, and, whilst it has failed to be the classic that many people seemed to expect, it will certainly give most of the recent releases a good run for their money, as this is an excellent LP and, of course, you do get a FREE IRON ON TRANSFER!!! Only ten tracks are included here, one of which is already available, namely 'It's Obvious', which closes the album. It's an extended version and seems to have suffered for it, becoming drawn out, almost boring. The best track is undoubtedly 'Dear John', also on the second side. 'Love Song', the second number on side one, is also excellent, as is the next song, 'Set Up'. The former is made by a great break about two thirds of the way through, whilst the latter is less frantic, and more controlled and with a relaxed bass line which is prominent in the mix throughout the song. 'Repetition' is one of the slower song, but still very effective. Lesley's vocals are soft and less angry than usual, but nonetheless emotional. 'Headache For Michelle' is very long, bordering on the dull side and is one of the weaker numbers, unlike the brilliant 'We're So Cool', which opens the LP.

There are three more tracks I have yet to mention, and all are on side two - 'Come Again', 'Armagh', and 'Unfinished Business'. 'Come Again' is a typical Au Pairs fast strong, compact, number, full of catchy hooks and irresistible. 'Armagh' is equally good, and 'Unfinished Business' is rather poor, but is only a temporary lapse before the incredible 'Dear John'.

This is a demanding LP, but not without its faults. There are one or two tracks that let the general standard down. Overdue, yes, although after such a long wait I think we had all expected better, although having said that I have no hesitation in recommending that you at least check this record out as soon as possible. \*\*\*\* $\frac{1}{2}$

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## WINDOWS \*\* $\frac{1}{2}$

After hearing the Windows' track on the 'A Trip To The Dentist' LP I wasn't especially looking forward to this, but as it turns out it isn't as bad as I suspected it might be, though it's still far from brilliant. 'Immortal' is the first, a repetitive, but quite effective song with grating guitar and some sax as well. 'Toolbox Guitars' is pretty awful, the first half of the song being dominated by synth and rough sawing noises though these are phased out in the second half. Only one more track on side one - 'Electric Cowboys' - the best so far, in fact it's excellent, an atmospheric number and a surprisingly good end to side one.

Side two doesn't however start where side one left off - 'Creation Rebel' is a slow, very dull instrumental and 'Prime Evil Scream' has what sounds like jungle noises (elephants?) in the background with a persistent african drum beat throughout and grunts and groans that are apparently meaningless. 'Tenement Girl' is slightly more standard, but very average, and 'When The Music's Over' which I've already mentioned in the opposite review, ends the second side. Certainly a very varied album, but, except for that one excellent track on side one, all the songs are pretty poor and I certainly wouldn't recommend it to you.

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# GIG GUIDE

As this is our first attempt at a local gig guide there are almost certain to be omissions. Your gig not here? If so next time make sure - contact us, and we'll make sure it goes in the next one. With your help we can make this a fully comprehensive list of all the local gigs and events.

## Sat. 18th July

High Wycombe, Nags Head - Wreckless Eric  
 Oxford, Pennyfarthing - Arrogant  
 Reading, Target - Dead Meat

## Sun. 19th July

Reading, Target - Big Nose's Funny Teeth (?)

## Tues. 21st July

Guildford, Wooden Bridge - Talis Men

## Thurs. 23rd July

Guildford, Civic Hall - Hazel O'Connor/Icehouse  
 Guildford, Wooden Bridge - Rox Off  
 Oxford, Pennyfarthing - Apocalypse  
 Reading, Target - Bees

## Fri 24th July

Reading, Target - Radio Active  
 Reading, Top Rank - Rock & Pop Contest, Heat 2

## Sat. 25th July

Aylsbury, Friars - Killing Joke  
 reading, Target - Zitz

## Sun. 26th July

Reading, Target - Foreplay

## Mon. 27th July

Aylsbury, Friars - Pretenders

## Tues. 28th July

Guildford Wooden Bridge - Curacao

## Wed. 29th July

Guildford, Civic Hall - Pretenders  
 Guildford, Wooden Bridge - Imperfect Hold

## Thurs 30th July

Guildford, Wooden Bridge - Little Sister  
 Reading, Target - Eleventh Hour

## Fri 31st July

Reading, Target - Stormtrooper  
 Reading, Top Rank - Rock & Pop Conest, Heat 3

## Tues. 4th August

Reading, Hexagon - Between Pictures/Dig Dig Dig

Reading, Target - Tenants

## Thurs 6th August

Reading, Target - New Blood

## Fri 7th August

Reading, Target - Die Laughing  
 Reading, Top Rank - Rock & Pop Conest, Heat 4

## Sat. 8th August

Reading, Target - Automatics

## Sun 9th August

Target - Scavenger

## Fri 14th August

Reading, Target - Truffle  
 Reading, Top Rank - Rock & Pop Contest, Heat 5

## Sat. 15th August

Reading, Target - Brunel

## Sun 16th August

Reading, Target - English Rouge

## Thurs 20th August

Reading, Target - Arris

## Fri 21st August

Reading, Target - Between Pictures  
 Reading, Top Rank - Rock & Pop Contest, Final

## Sat 22 August

Reading, Target - Dead Meat

## Sun 23rd August

Reading, Target - Take Away

## Thurs 27th August

Reading, Target - Predator

## Fri 28th August

Reading, Target - Human Beings  
 Reading Festival - a load of crap not worth mentioning. Also on 29th & 30th Aug.

## Sun 30th August

Oxford, New Theatre - Siouxsie & The Banshees

## NEWS

Well we're really excelling ourselves this issue - yet another new feature! And once again your cooperation is needed - know of any new bands, old bands splitting up, reforming, line up changes, records/tapes about to be released. Anything! - get in touch.

RED STAIN (from Henley) have just parted company with their lead singer and are now looking for a replacement. Record release iminant. Interested? Ring Tim on Henley 4146.

The ICA (The Mall, London) is currently organising its 5th Rock Week to take place from 25th to 30th August. Bands confirmed so far: Blackheart, Blackroots, Icarus, The Room, The Chefs, The Flying Club, Dead Or Alive. Many more to follow.

Johnny Wilkes has left the STILLS. A great pity we think, as he was always a great frontman, and frankly I can't imagine them without him. (11)

## ANTI - ESTABLISHMENT

Just one demo to review this issue and it comes from ANTI-ESTABLISHMENT (from Epping, Essex). As the name suggest the music is raw, hard punk, with the obvious influences - Discharge etc. They've recorded four tracks on this tape - 'War Monger', 'Savage City', 'Confusion' and 'I Feel Hate'. 'War Monger' is by far the best, in fact it's the only one that really grabs you - a fast and raucous song with a simple but very effective chorus - as good as most of the punk records currently in the Alternative chart. The other three tracks don't quite match up to the excelent first - 'Savage City' is solid and powerful but lacks the punch of 'War Monger', and 'Confusion' is similar to 'Savage City', again slower than the first number and a weak chorus. Finally we have 'I Feel Hate', beter than the last two - faster, but it still doesn't equal the heights they attained with the first song. Nevertheless, overall a promising demo, and a band worth keeping an eye on.



## APOCALYPSE NOW

## LYCEUM

First on were a four piece punk group called Chron Gen (short for Chronic Generation) of whom I know nothing except that they were quite impressive and their first record, an EP called 'Puppets Of War' is now out and worth searching for.

Next were the Anti Nowhere League - "The world's ugliest band" - the vocalist was dripping in chains, wore a black studded leather jock strap and yelled hoarsely such lyrics as "I'm an animal/I'm a sexual pervert/I'm an animal I'm a living abortion/I'm an animal/I'm a child molester/Nobody loves me/Why? Because I'm ugly" over a constant barrage of noise from the other (comparably ugly) members of the band (I nearly said musicians - what a joke!!!) Other songs included 'Reggae For Me' and lots I can't remember, all of which were awful.

**ANTI** provided the best show so far, with Mart sporting a new "Kirk Bradon hairstyle" as he leapt over the stage and the other provided a tight, hard backing. They stormed through 'Let Them Free', 'No Government', 'Another Dead Soldier' etc. etc. Things were at last started to warm up into what we had expected of such an event.

## **THE EXPLOITED**

After Anti Pasti were the Exploited. I find their brand of Oi loud, stupid, pointlessly aggressive and futile. There was a slight improvement when Charlie Harper joined them on 'Warhead', but they sank immediately back into the rut of tuneless noisy dull repetition (I didn't like 'em much did I?)

## **DISCHARGE**

Last, mercifully, came Discharge - leaders of a new order - all punk bands 'til now have had their roots in other musical forms - HM/R 'n' B/Reggae. Discharge are the first band drawing their entire range of influence from Punk. The result - a loud, fast, vicious, angry torrent of semi-articulated anger, power and aggression. Discharge's sound is not by any means my idea of music, but I am stunned by their conviction and power

E.S.

## **DAMNED DEAD SHAM BAND**

LIVE AT THE CLARENDON, LONDON

A chaotic amalgamation of Kermit from Sham, Stiv Bators from the Dead Boys (now together in the Wanderers) and Rat Scabies and ex-Damned Brian James. This motley crew played to a packed Clarendon Hotel to cries of "Fuck off" and "We want the Captain" - indeed the headliners went down rather worse than the rather average Sattellites and the abysmal Anti Nowhere League. They played some hangovers from their different pasts - 'New Rose', 'Neat Neat Neat', 'Borstal Breakout', 'Sonic Reducer' and a couple of oldies by Bolan and the Electric Prunes. It was a chaotic shambles, very untogether and very noisy and it didn't go down well with an audience who wanted the Damned, but it was, without a doubt, punk.

E.S.

TEARDROP EXPLODES

READING, TOP RANK

Bloody bunch of popstars! The music wasn't bad, but hundreds of little gitls screaming for the torturously posey Julian Cope proved too much. I guess I'm just a synic.

E.S.

(12)

# BAUHAUS

+ THE BIRTHDAY PARTY

SUBWAY SECT

LIVE AT READING TOP RANK

The Birthday Party made ugly primitive funky noises, the vocalist moving out to the barrier and getting some reaction from the people at the front. Well, I was impressed. Tonight was the second time I'd seen the new swinging Subway Sect and that's twice too many.

You may have noticed that I've got rid of the two support bands quick - well that's how I remember it. Although they had had very little to set up the PA and soundcheck before the gig, Bauhaus were brilliant.

From the moment they hit the stage they drove us wild from the opening moment of 'In The Falt Field', through 'God In An Alcove', 'Small Talk Stinks', 'Dive', 'Spy In The Cab', 'Stigmata Martyr', 'Kick In The Eye' and the new single, 'Passion of Lovers', all brilliant. Pete Murphy pronouncing and leasng about the stage in the most incredible expressive way; he really was a great frontman. At Pete's invitation we crished the barrier to gain the stage front and went mad to a set which didn't loose any power or excitement until they ended with 'Telegram Sam'. We yelled and yelled until at last Pete returned to read a poem which led straight into 'Dark Entries' and it was all over, no 'Bela Lugosi' or 'Double Dare' or 'Error Couple', but then, they couldn't play everything! Personally I thought they were incredible and was most disappointed when our planned interview with them fell through (again), but we'll keep on trying.

E.S.



DAMNED DEAD SHAM BAND

# Echo and the Bunnymen

+ BLUE ORCHIDS

LIVE AT FRIARS,  
AYLESBURY



CRASS +  
POISON GIRLS  
READING  
TOWN HALL



Almost drowning everything in the volume of the keyboards is probably not the ideal way to start a concert, but this is how the Blue Orchids choose to start this one. That aside, the songs I already knew - 'Disney Boys', 'Low Profile' and the particularly splendid 'Work' - and the ones I didn't, were good enough to suggest that the Blue Orchids are going to be big big big. Well, they're worth seeing anyway.

Not so Echo and the Bunnymen sadly. I had expected them to be good and had a preconceived idea of how my review praising their power and imagination etc. was going to run:

"Bunnymen walk a wobbly tightrope of brilliance skilfully avoid falling into self indulgence and pomposity, use dru ice, uniforms camo netting to great effect/power/atmosphere. If they fall, can always land in the netting."

Bad eh! So were they. No dry ice, no uniforms, no power, just four static Bunnymen failing to fill a large stage and drumming out fairly perfunctory versions of lots of old songs and a few new ones. They didn't look convincing enough and although the songs aren't exactly done badly-many people seemed to like them - neither they nor the set as a whole built up to any climax. No emotion. Boring.

Good second album though.

## theatre

PETE STOCKTON

live at the  
lyceum.

The first  
support group,

once again, was the awful Anti Nowhere League. 'nuff said? Three times in two weeks! Argggghh!

Second were the excellent Martian Dance, who were really on form tonight. Jerry was great - climbing up the speaker stacks. Their songs varied in mood and tempo from dark and sinister to light, poppy but powerful and solid and rocking. They were great to watch too - keep your eyes out for this lot!

Last came Hate. Unlike Callous I was impressed by their set at the Poly, but tonight they were better, having learnt now how to cope without Guthrie. The atmosphere was emotional but distant, Kirk obviously moved by the sight of a Lyceum packed with swaying bodies, "poppyfield". They played all the obvious ones and some I'm sure I hadn't heard before. 'Freaks', 'Incinerator' and 'Rebel' in the second encore came across really well. Kirk kept making strange comments to us, but his true feeling came out at the end: "I don't want to sound

patronising but you made us". Thanks, hate for being there, you moved me. A humble poppy.

## of hate

"You're better off in the pub while the Poison Girls are on" I was told before the gig. I saw them though and was quite impressed. The band played a very long set, so they can't be accused of not giving value for money, tickets being only £1. This became rather tedious after a while, especially as I had only heard 'Persons Unknown' before. This was extremely good, as was 'Genetic Engineering' (I think). Some of the songs however were overlong but <sup>Viv</sup>Subversa is a very good, though unlikely, frontwoman and the Poison Girls certainly surpassed the rather unfavourable comments I had heard about them.

I have heard very little by Crass either before tonight except their latest singles and a few tracks from the 'Penis Envy' album, and had only come along because of what I'd heard, and because I agree with some of their politics. I found music from the 'Stations of the Crass' and 'Feeding of the 5000' fairly undistinguished but the new material is much stronger. 'Nagasaki Nightmare', 'Big A Little A', and 'Rival Tribal Rebel Revel' were very good, but it is the songs from the new album, like 'Poison In A Pretty Pill' and 'Where Next Columbus' that are best. Eve sings/screams on these and they are very, very powerful and effective, far surpassing Crass previous vinyl outings. They seem to point to a new era for Crass who've always had a reputation for their musical diffness and underground following. 'Penis Envy' is going to change a lot more peoples attitude to Crass and therefore make their ideas on anarchy, sexism, and disarmament accessible to even more people, I hope,

PETER STOCKTON

Personally I thought it was the most disbolically unmusical noise I've ever heard in my entire life, but I seem to be in a minority.

E.S.





# VICE SQUAD

VICE SQUAD - Beki (vocals)  
Dave (guitar); Mark (bass)  
and Shane (drums).

GH: How long have you been going now?

Beki: Too bloody long!

Mark: 2½ years.

Dave: We formed in Novem. '78 and we just practised until easter.

GH: It's taken you a long time to get the first record out then.

Beki: Yeah, but we did a track on the Avon Calling album, but we're not going to talk about that 'cos it's awful!

GH: Where did you all meet?

BEKI: We were all in bands before. They (Dave and Shane) were in the TV Breaks, I was in the Contingent, and all these bands fell apart, but the others got together, and they wanted a singer a female one - so I joined up.

GH: Is Riot City Your own label?

BEKI: Yeah.

GH: How did you finance the first record?

BEKI: Bill put the money up, a bloke we know who runs a cafe, for the initial recording, and then this other bloke who put us out on the Avon Calling album did the rest. It will be our own label soon.

GH: What is the connection between Heartbeat, Cherry Red, and Riot City?

MARK: Cherry Red's got nothing to do with it anymore, 'cos Heartbeat split from Cherry Red. We've got nothing to do with Heartbeat, but it's the same bloke who runs Heartbeat who does Riot City. He's got all the contacts and he knows a lot of people that we don't, so we couldn't have done it on our own.

BEKI: And he takes all the money as well!

GH: How had you expected 'Last Rockers' to sell?

BEKI: Nothing like as well as it did.

MARK: It's sold 10,000 now, and there's another pressing coming through.

BEKI: He's a bit slow on pressing though 'cos 'Resurrection' sold out weeks ago and he's really slow getting more pressed. I think they've had 2000 done so far, and that's why we keep going in the charts and going out again.

GH: Have you had any offers from other major companies?

DAVE: RCA, CBS, to name a few.

MARK: In otherwords, no, we haven't!

DAVE: We've had some medium sized ones.

BEKI: We did a demo for them and they all turned us down but since we've got the record out they are all interested again.

GH: Would you sign to a major?

BEKI: No, we thought if we

did they'd just try and change our image completely and make us more commercial.

MARK: The only way we'd go on to a major label would be if we were licensed to one, so we could keep Riot City as it is.

DAVE: Like Two Tone.

GH: What do you write about?

BEKI: Varies, whatever's on your mind. If I'm in a really fowl mood I write about how shitty everything is and things like that, but we've got a couple of rude songs, Dave's written one about the Clash selling out on us, all sorts of things. When we first started punk was dying, but now it's on the up again and so we write about how wonderful it is, like 'Resurrection' is about how wonderful Punks are. So is 'Last Rockers'. The music often gets changed as we get better 'cos we can play better tunes. And your outlook on things change as well.

GH: In what way has your outlook changed on things since you started - can you see yourselves going the same way as the Clash?

BEKI: No!

MARK: We'll split up before that happens.

GH: Do you think that that stage is inevitable?

MARK: No, a lot of bands have avoided it.

BEKI: We'll get offered lots of money, eventually, and people will try and change us.

DAVE: For the Clash to change their style, they must have agreed to it between them, which we wouldn't.

MARK: A couple of us might, but the other wouldn't.

BEKI: And i know which one would!!

GH: When you started the band di you have any aims besides making music?

BEKI: Getting pissed!

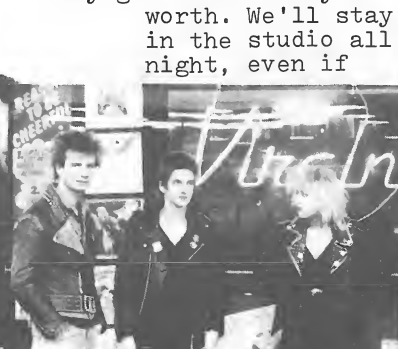
DAVE: In those days that was about it, that was the main thing.

MARK: We also have good fun at gigs. But we was only a support band then, and it was great.

BEKI: But now we've got kids coming to pay to see US, and we're not a support band anymore, so we've got to be really good, and we've got to stay sober - and it's awful, it's so cruel!

DAVE: Well, we don't have to, but if we play crap and people have paid a couple of quid to see you.....

BEKI: A lot of groups will go along to make a record, make a hell of a lot of a racket, do it as quickly as they can, sell it 5p cheaper, and think they're doing the public a favour, but they're not. We try and do our best, so when people buy our records they get their money's worth. We'll stay in the studio all night, even if





# VIKE SQUAD



BEKI: But it's true. Unless we're all happy, we're always gonna have punks, there's always kids who are gonna get pissed off with things. Unless we're all really happy, oh great, let's go off and go to work, and get pissed at the weekends.

MARK: How can it be dead if 200-300 people turn up to see us.

BEKI: Yeah, who are they to say it's dead? Just 'cos they were around in '77 and they went with their safety pin through their nose, and went to a couple of gigs to be trendy. They followed it as a fashion, but it's more of a religion, which true punks will never give up, so they can fuck off, they've got nothing to do with it. It's more than a fashion, this will last forever. It's a feeling as well as a fashion. You just dress outwardly, maybe we all look a bit similar, but it shows that inside you're still thinking and still asking why. You might be forced to do things, but you don't have to accept them as being right, you don't have to agree with them. The people who say punk's dead are just a bunch of wankers, it'll never die!

GH: What do you think of all the people who were punks in '77 and are straights now, then?

BEKI: They're not punks, they never were. If they were punks they'd be punks now. Either you were and still are or you never were. They were just posers.

GH: What about all the groups that have sold out?

BEKI: You notice it and you feel disappointed, and you think Oh Christ, but another band always comes along, that keeps it going.

DAVE: The Subs kept it going inbetween the Clash and now.

we're really pissed off, we'll still do it to make sure it sounds as good as we can get it.

DAVE: The only problem then is we've got to do it live, 'cos people come along expecting it to sound as good, which is a problem. We probably don't have as much fun as we used to, but we make a much better noise.

BEKI: I don't know which is more honest - spending a lot of time on it, or just being totally honest and admit we can't play!

MARK: We just want to do the best we can, it's best for everybody.

GH: What are the aims of the group musically?

DAVE: I think as far as recording goes we've got it pretty near there, it's just live we've got to get tighter.

SHANE: I reckon we let our songs down live.

DAVE: Yeah, we always let ourselves down live, we're not tight enough.

BEKI: There's also a problem with lyrics. When you go to a gig you either get preached at, or you get people you can identify with, or people just pissing about, but the ones I write are almost all preaching, but some of our songs are fun, they're all different - some are entertaining, there's ones you can identify with and ones which preach, saying this is wrong or right, well in my opinion this is wrong or right, you don't have to agree with it.

GH: What do you think of all the people who say punk's dead, and criticise you for playing punk music in 1981?

BEKI: BOLLOCKS! BOLLOCKS! Punk will never die, we don't live in a perfect society so it will never die. It's the only thing worth living for.

SHANE: That'll look pretty good in print!

BEKI: Yeah, and now there are all these groups like Discharge and the Exploited. People who say it's dead say it 'cos they're frightened of it, and they want to convince you it's dead. But no punk believes it's dead, 'cos they know it isn't.

GH: You don't seem to do many gigs....

BEKI: No, well we're playing a few more now. We got banned from a lot of places in Bristol 'cos we had a pretty wild following and they don't like punk rockers. It's the trouble of getting there and all that.

GH: Are things going as well as you had hoped by this time?

BEKI: It's taken a long time, and it's all coming on us now.

DAVE: It's all happened too quickly 'cos we haven't got much organization.

BEKI: Yeah, 'cos we just drifted around for ages, then suddenly.....

DAVE: Luckily our manager is really good, if it wasn't for him we'd be really fucked.

BEKI: In a way success has ruined things 'cos there's so much hassle.

DAVE: Yeah, before we were just a poxy little support band that liked getting pissed so it didn't make any difference, but now we've got to do things properly. But

we'll get better and be

able to put on good

gigs. And maybe we

won't make a loss

on gigs!





# BLACK UHURU

Last year Black Uhuru (Uhuru means liberation) were responsible for 'Sensimilla' which was widely acclaimed as the best reggar LP for yonks and I was not the only one eagerly awaiting this years offering.

The album opens with silly keyboards joined by Sly and Robbies masterful rhythm section with those distinctive harmonies and sweet but powerful rasta voices. Into 'Sponji Reggae', not the obvious choice for a single, but a very catchy and appealing sound, one of the most gentle and relaxed tracks, catchy but not really forceful enough for a single, but nonetheless great in the context of an album track. 'Sistren' has a more funky feeling which comes and goes and the most beautiful chorus. 'Journey' unfortunately brings side oen to an end and is one of the less memorable tracks, a mournful wail from the soul.

Onto side two and probably the best track on the album, 'Utterance', full of restrained power and emotion, "What a joy to hear the utterance of a rasta" a careful and tender track, the bass making itself felt, rather than heard in your whole body, and the singing so sweet it could be a lullaby. 'Puff She Puff' has a slow but solid rhythm and - those vocals are indescribable. 'Rockstone' has one of the fastest rhythms and is joyfully expressive. Finally, sadly, comes 'Carbine', a great way to end a deep, and moving feeling.

I found myself lost for words on a record which, although it is slow, beautiful, and - uurgh! - commercial, is.....this album must be heard to be believed!

\*\*\*\*\*

E.S.

## KILLING JOKE

what's THIS for...

No-one who knows me, or who has read GH before will be surprised to hear

that I think this LP is incredible - the best I've heard this year for sure. The power does not flag one moment from beginning to end. 'Fall Of Becuase' celebrates the end of reason with an evil and knowing sneer and razor sharp guitar over Pauls unfailing drum. 'Tension' you all know and the tension does mount into the most powerful song I've heard for ages, I can't remember being so bowled over by one song since 'New Rose'. The chrous is just "unspeakable" yelled fading into echo and repeated again and again leaving you along and bewildered. 'Butcher' is simpler, with distorted groaning metallic vocals, and is my least favoyrite track on the LP. It is still excellent.

Side two - 'Follow The Leaders', the best single this year leads onto the anguished, downing cries of (This Is) Madness, heavy, leaden and repetitive, a dog barks and abnormaility and evil is restored to Joke's bleak musical landscape with the twisted tribal dance rhythm of 'Who Told You How' with the fast, furiously angry and brilliant 'Exit' following, with Jaz sneering knowingly. Knowing what? Whats THIS for....a much more varied, more fully developed, and better realised than their (nonetheless excellent) debut LP. So brutally real that it is hanging on to sanity and reality by its fingernails, and when it finishes.....wgo knows. Decide for yourself, I can't decide for myself, let alone for you.

E.S.



## motorhead

### NO SLEEP 'TIL HAMMERSMITH

Motorhead, the acceptable face of HM, an LP crammed with their fast, bassy, angry songs at their best - live. The sound quality is excellent for a live album, and side one opens with the excellent 'Ace of Spades', followed by a side of blistering headbaging fodder - 'Stay Clean', 'Metropolis', 'The Hammer', 'Iron Horse', and 'No Class'.

Side two (we are) The Road Crew, 'Capricorn', 'Bomber', is not as good apart from the opening and closing blasts of 'Overkill' and 'Motorhead' but there is nothing much wrong with this LP. If you like Motorhead then this is an essential purchase, if you don't there are no compromises made to you. E.S.

How can I describe this album (I don't know just get on with it - C.C.) when I find myself totally unable to account for the strange appeal the Maps have for so many people (myself included). A double album for the price of one featuring every stage of their development from noisy early practises going back to '74/5 to the more fully realised, but still noisy and instructural numbers in &79/80, plus a lot of silly map sounds made with various articles never intended for use as musical instruments. There are some different versions of familiar songs, and lots of new ones - 23 traks in all. Really this review seems pointlee. If you like the Maps you know hpw I feel and of course you'll have this record and, lik me, are probably unable to commit yourself to a comment like "good" or "bad" - such purely arbitrary, classifications are meaningless when applied to Swell Maps. There's only one thing that really can be said with certainty

about this album.....that's it, over and out.....

E.S.



(16)

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